

THE DICKENSIAN

A Magazine for Dickens Lovers
and Monthly Record of the Dickens Fellowship

VOL. III.

JULY, 1907.

No. 7

WHEN FOUND—

THE anniversary of the death of Dickens seems to be more recognized throughout the world each year, and it was not surprising to find his grave in Westminster Abbey on Sunday, the 9th of last month, covered with floral tributes. We understand that the Dean had more applications for permission to put wreaths and flowers on it than hitherto, and was compelled to stipulate they should be small. The Dickens Fellowship contributed a wreath composed of scarlet geraniums and ivy leaves.

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In Toronto the Rev. Mr. Hincks, pastor of Parkdale Methodist Church there, preached a special sermon on the anniversary day, in which he dwelt upon the life of Dickens and what it stood for. Mr. Hincks is an enthusiastic member of the Fellowship, and his audience was greatly augmented by members of the branch. Mr. E. S. Williamson also took part in the service, and spoke for about fifteen minutes on the influence of his favourite author.

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The third number of *The Eatonswill Gazette* has made its appearance, and is full of excellent reading of the serious nature as well as the humorous. There is, for instance, a well-written and sound article entitled "Was Dickens a Socialist?" which is well worthy attention. We notice that the editor appeals for more support to his efforts, both in the way of contributions and subscribers, and we hope that he will not appeal in vain, for a venture so distinctively original should not be allowed to wither and die for want of friendly assistance.

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In order to help the National Dickens Library Fund the Editor of *T.P.'s Weekly* commenced last month a series of Dickens Competitions. The money prizes and value of the books usually awarded in the competitions have been, so far as this competition is concerned, handed over to the fund, with the result that it has been enriched to the extent of £2 13s. 4d. weekly. We notice among the names of the competitors some of those of the members of the Fellowship, who have, we are sure, derived much satisfaction in taking part in so interesting a competition which at the same time assists in the realization of the scheme which appeals so much to us all.

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We should very much like to see more support forthcoming in other directions towards firmly establishing this memorial to England's foremost novelist, which is planned on the lines specifically laid down by Dickens himself in his will. The amount required to

give it the necessary start is £300, towards which amount we have nearly £200. Will not members of the Fellowship and other lovers of Dickens's works make a special effort to bring the fund up to this amount during the next few weeks?

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We regret to have to announce the death of Mrs. Garland, the founder and president of the "All-Around Dickens Club" of Boston, U.S.A., which took place on May 24 last. On another page Mr. J. Cuming Walters contributes a sympathetic article to her memory. An article on the "All-Around Dickens Club" appeared in our issue of April, 1905, also from Mr. Walters's pen.

* * *

In our last issue we published a letter from Mr. Jack Shaw, in which he advocated the starting of a branch of the Fellowship in Dublin, and in our present number we print two letters from correspondents supporting Mr. Shaw's appeal. It seems inexcusable that a society such as the Dickens Fellowship has no offshoot in Ireland, and it is to be earnestly hoped, now that the question has been raised in our pages as well as in *T.P.'s Weekly*, that something will be done to inaugurate a branch in the chief city there.

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Just as the last number of *The Dickensian* was in the printers' hands it was found necessary to abandon the two performances of "The Old Curiosity Shop" on account of alterations in the arrangements of the two theatres at which the representations were to be given. We are glad to say the abandonment is to be only temporary, the two theatres definitely promising dates in December next, when it is hoped not only to revive "The Old Curiosity Shop," but to present a new Dickens Comedy.

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An astounding paragraph has been going the round of the Press lately to the effect that the Women's Christian Temperance Union of New York has started a crusade directed against novels and books of all kinds which have drinking heroes or which describe drinking parties. A committee has been appointed, with Mrs. Emilie Martin as chairman, and a full list will be made of all books offending in this particular direction. When the list is completed a demand will be made to all librarians to eliminate such books from libraries used by the young. Dickens's works, in the view of Mrs. Martin, are exceptionally objectionable, and most of his works will be banned at once by the committee. Comment is superfluous.

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Messrs. Cook & Son, the famous tourist guides, have again made arrangements for conducting parties every Friday through the Dickens country during the months of July and August. The itinerary from Charing Cross includes Chatham, Rochester, Strood, Gadshill, and Cobham. Lunch is taken at the Bull Hotel, Rochester, and tea at the Leather Bottle, Cobham. The inclusive fare from London, including railway fare, carriage drive, lunch, and tea, is one guinea. Mr. Thomas Norman acts as guide.

THE EDITOR.

DICKENS AS ACTOR

By FREDERICK G. JACKSON

[T has been admitted by many who were in a position to judge that Dickens was one of the best amateur actors that ever lived. So conscious was he of his histrionic powers that at one time he thought of adopting the stage as his profession. But for the fact that a severe cold prevented him from keeping an appointment with the elder Mathews and Kemble, who had consented to interview the aspirant, and for something turning up, as Mr. Micawber would have said, on the following day, who can tell what would have been the fate of the author of *David Copperfield*? He has told us himself how he acted in the first effort from his pen, "Misnar, the Sultan of India," amidst "great applause from over-flowing nurseries," and how at school he "got up" "The Miller and His Men," and other pieces, in very gorgeous form and presented them with much solemnity before an audience of boys and in the presence of the ushers. In spite of this early love for theatricals, and, later in life, of his delight in the stage, it is somewhat surprising that in the books of Dickens there are few references, worth calling such, to the stage in the whole group of works beyond the picture of the Crummles troupe in *Nicholas Nickleby*, as faithful a presentation of the provincial stage of the fourth decade of last century as any one can desire, and that in *Great Expectations*, where Pip and his friend, visiting a cheap London theatre, found Mr. Wopsle, the ex-parish clerk, figuring as a not very successful actor. There is a reference, but only a passing one, in *Martin Chuzzlewit*.

It is true we have Jingle and Dismal Jemmy in *Pickwick*, but Jingle's only interest for us lies in the fact of his being an adventurer. We are not told what line he acted in, nor indeed anything about his ostensible calling. As for Dismal Jemmy, he only serves as an excuse for dragging in "The Stroller's Tale." If we depart from the novels, we find one or two instances in the *Sketches by Boz*, such as "Private Theatres," that delightful sketch on drawing-room theatricals known as "Mrs. Joseph Porter," and the account of an evening at Astley's.

In *Little Dorrit*, we have Fanny Dorrit as a ballet-dancer and poor old Frederick Dorrit as a clarionet player at the theatre. Still another reference is the description of the Britannia Theatre given in *The Uncommercial Traveller*, which work also gives us the description of the Salcy family at the theatre in the French-Flemish country. In *Reprinted Pieces*, in the chapter called "A Flight," there is a reference to a French actress, whimsically described as "The Compact Enchantress," who had been appearing at the St. James Theatre. Nor must we forget the interesting papers in *Household Words* on the "Amusements of the People," which have lately been reprinted in *The Dickensian*. Nowhere, however, was Dickens's interest in, and knowledge of everything connected with the theatre better shown than in his public speeches, the volume of which was referred to in one of our recent issues.

Dickens's first appearance in amateur theatricals, according to Forster, was on his first visit to Canada and the United States, in 1842, when, at Montreal, he took part in three pieces, viz. "A Roland for an Oliver," "Two o'Clock in the Morning," and "Deaf as a Post," in which last-named piece, Buckstone was so amusing on the English professional stage.

His first performance of note at home was at the St. James' Theatre in 1845 in Ben Jonson's play, "Every Man in His Humour," and in the farce, "Two o'Clock in the Morning." Other distinguished amateurs assisting in the performance were Henry Mayhew, Mark Lemon, George Cattermole, John Forster, John Leech and Douglas Jerrold. In 1847 several distinguished amateurs organized a theatrical benefit on behalf of Leigh Hunt, Dickens taking the general management and supreme control. The performances took place at Manchester and Liverpool, the pieces being "Every Man in His Humour," followed, on the first night, by "A Good Night's Rest" and "Turning the Tables," and, on the second night, by "Comfortable Lodgings, or Paris in 1750." Dickens's prompt copy of "Every Man in His Humour" fetched £11 at the sale of John L. Toole's collection.

A year later two amateur performances took place at the Haymarket, in order to raise a fund to provide for the proper custody of Shakespeare's house and relics at Stratford-on-Avon. Dickens, as usual, acted as stage manager, a duty which he is said to have discharged excellently. The piece selected for presentation was "The Merry Wives of Windsor," with the following noteworthy company:—Chas. Dickens, G. H. Lewes, John Forster, Mrs. Cowden Clarke, Mark Lemon, John Leech, Geo. Cruickshank.

To alternate with the Bard's play, "Every Man in His Humour" was again presented. Besides the performers already mentioned, Dudley Costello, Fredk. Dickens, Frank Stone, Augustus Dickens and Augustus Egg took part. The second piece on each occasion was the farce of "Love, Law and Physic," by Kenny, Dickens playing the part of Flexible. The Queen and Prince Consort witnessed one performance. Repetitions in Manchester, Liverpool, Edinburgh, Birmingham and Glasgow brought the gross receipts up to £2,500.

Mrs. Cowden Clarke says of his acting: "The 'make-up' of Dickens as Justice Shallow was so complete that his own identity was almost unrecognizable when he came on to the stage as the curtain rose . . . but, after a moment's breathless pause the whole house burst forth into a roar of applause reception, which testified to the boundless delight of the assembled audience on beholding the literary idol of the day actually before them. His impersonation was perfect; the old, stiff limbs, the senile stoop of the shoulders, the head bent with age, the feeble step, with a certain attempted smartness of carriage, characteristic of the conceited Justice of the Peace, were all assumed and maintained with wonderful accuracy; while the articulation, part lisp, part thickness of utterance, part a kind of impeded sibilation, like that of a voice that 'pipes and whistles in the sound' through loss of teeth, gave consummate effect to his mode of speech."

Philharmonic Hall, Liverpool.

Manager, Mr. CHARLES DICKENS, Tavistock House, Tavistock Square, in the County of Middlesex.

On FRIDAY EVENING, SEPTEMBER 3rd, 1862,
THE AMATEUR COMPANY

GUILD OF LITERATURE & ART;

To encourage Life Assurance and other Provident Habits among Authors and Artists; to render such assistance to both as shall never compromise their independence; and to found a new Institution where honourable rest from arduous labour shall still be associated with the discharge of congenial duties;

WILL HAVE THE HONOR OF PRESENTING
(THIS BEING THEIR LAST NIGHT OF PERFORMANCE)
THE PETITE COMEDY, IN TWO ACTS, OF

USED UP.

SIR CHARLES COLDSTREAM, BART.	-	-	-	Mr. CHARLES DICKENS,
SIR ADONIS LEECH,	-	-	-	Mr. COE
THE HONORABLE TOM SAVILLE,	-	-	-	Mr. JOHN TENNIEL,
WURZEL,	-	-	-	Mr. F. W. TOPHAM,
JOHN LEONBRACE,	(a Blacksmith)	-	-	Mr. MARK LEMON,
MR. FENNEL,	(a Lawyer)	-	-	Mr. AUGUSTUS EGG, A.R.A.
JAMES,	-	-	-	Mr. WILKIE COLLINS,
MARY,	-	-	-	Mrs. HENRY COMPTON.
LADY CLUTTERBUCK,	-	-	-	Mrs. COE.

SCENERY.

Saloon in Sir Charles Coldstream's House,	-	-	-	Painted by Mr. PITT,
Distant View of the River,	-	-	-	Mr. STANFIELD, R.A.
Interior of an Old Farm House,	-	-	-	Mr. PITT.

Previous to the Play the Band will Perform an OVERTURE, composed expressly for this purpose, by Mr. G. COOTE, (Pianist to His Grace the Duke of Devonshire);
WHO WILL, ON THIS OCCASION, PRESIDE AT THE PIANOFORTE.

To conclude with, (twenty-third time) an original Farce, in One Act, by Mr. CHARLES DICKENS and Mr. MARK LEMON, entitled

MR. NIGHTINGALE'S DIARY.

Mr. NIGHTINGALE,	-	-	-	Mr. FRANK STONE, A.R.A.
Mr. GABLESWIO,	(of the Middle Temple)	-	-	} Mr. CHARLES DICKENS.
CHARLEY BIT,	(a Boots)	-	-	
MR. FOULTER,	(a Pedestrian and Cold-Water Drinker)	-	-	
CAPTAIN BLOWER,	(an Invalid)	-	-	
A RESPECTABLE FEMALE,	-	-	-	} Mr. AUGUSTUS EGG, A.R.A.
A DEAF SEXTON,	-	-	-	
TIP,	(Mr. GABLESWIO's Tiger)	-	-	
CHRISTOPHER,	(a Charity Boy)	-	-	
SLAP,	(professionally Mr. Flornville—a Country Doctor)	-	-	} Mr. MARK LEMON.
MR. TICKLE,	(Inventor of the celebrated Compound)	-	-	
A VIRTUOUS YOUNG PERSON IN THE CONFIDENCE OF "MABEL"	-	-	-	
LITHERS,	(Landlord of the "Water Lily")	-	-	
ROSINA,	-	-	-	Mr. WILKIE COLLINS.
SUSAN,	-	-	-	Miss FANNY YOUNG.
				Mrs. COE.

The Proscenium by Mr. CRACE. The Theatre constructed by Mr. SLOMAN, Machinist of the Royal Lyceum Theatre.
The Properties and Appointments by Mr. G. FOSTER. The Costumes by Messrs. RATHAN, of Titchborne Street.
Perruquier, Mr. WILSON. Prompter, Mr. COE.

THE WHOLE PRODUCED UNDER THE DIRECTION OF MR CHARLES DICKENS.

The Local Arrangements under the superintendence of Mr. William Sudlow.

Doors open at Six o'Clock. To commence at exactly Seven o'clock; when the whole of the audience are particularly recommended to be seated.
Tickets to be had at the Offices of the Philharmonic Society, Exchange Court. Stalls (in the Body of the Hall) and Boxes, 7s. 6d.;
Gallery Stalls, 6s. 6d.; Gallery Seats, 3s. 6d.

ENTRANCE TO ALL PARTS OF THE HALL FROM HOPE STREET.

A. IRELAND AND CO., PRINTERS, FALM MALL, MARKET STREET, LANCHESTER.

She continues: "The way in which Charles Dickens impersonated that arch braggart, Captain Bobadil, was a veritable piece of genius."

Whilst one of the leading critics said: "Such a Bobadil as that of Mr. Dickens had not been seen within the memory of man. I well remember the change which, according to his interpretation, took place in the character of the braggart after he had received his cudgelling. Before the beating he was so gallant and jaunty, after it his very soul appeared to be crushed within him. Even his bodily identity was altered. The general feeling among the audience was compassion for the crestfallen captain, which the dramatist had scarcely intended to inspire." In 1850 "Every Man in His Humour" was repeated at Lord Lytton's seat at Knebworth, being followed by Mrs. Inchbald's farce of "Animal Magnetism," in which Dickens played the part of the Doctor. Between the two pieces was an epilogue written by Mr. F. P. Delme Radcliffe, one of the performers, in which the following allusion to Boz occurs:—

"Amongst the party there ARE some pretty pickin's.
But, say, can newspaper describe Charles Dickens?
Author and actor; manager; the soul
Of a'l who read or hear him; on the whole
A very HOUSEHOLD WORD."

In 1851, in aid of the funds of the Guild of Literature and Art, a notable series of amateur performances—perhaps the most notable ever given in this country—took place at Devonshire House, Piccadilly, before the Queen and Royal family. Sir Joseph Paxton was the stage architect, and Stanfield and other eminent painters the scenic artists. The programme consisted of Lytton's comedy, "Not so Bad as We Seem," specially written for this occasion, in which Dickens, Frank Stone, Douglas Jerrold, John Forster, Mark Lemon, Westland Marston, Wilkie Collins, and John Tenniel took part. Dickens's part was that of Lord Wilmot, which it appears did not quite suit him. "His bearing on the stage and the tone of his voice were too rigid, hard, and quarter-deck-like for such rank and fashion" was R. H. Horne's opinion. This comedy was followed by "Mr. Nightingale's Diary," written by Dickens and Mark Lemon, in which Dickens played Mr. Gabblewig in Gampish fashion, a part involving many changes, including the impersonation of Sam Weller, his performance being, in the opinion of that delightful authoress, Miss Mitford, who was privileged to be among the spectators, a masterly one. Performances at the Hanover Square rooms and in the provinces, mainly in Bath, Bristol, and Liverpool, for the same object followed.

Later in the same year Dickens impersonated Sir Charles Goldstream in a comedietta, "Used Up," privately performed at Rockingham Castle, which has been described by one who saw it as excellent. The *ennui* of Sir Charles, his mental inanity, in fact the whole character were so admirably presented that Mr. J. T. Fields considered that Mathews himself could not have surpassed it.

The play was also performed in aid of the Guild of Literature

and Art at Liverpool on September 23, 1852, together with "Mr. Nightingale's Diary," and we are able on page 175 to give a facsimile of the bill of the play.

Six years later, after an initial performance at Tavistock House, "The Frozen Deep" was produced by Dickens, who took the part of Richard Wardour, Mark Lemon, Wilkie Collins, and others at the Gallery of Illustration in Regent Street, the Queen and Royal Family again gracing the entertainment by their presence. The performance was repeated at the Egyptian Hall and in various parts of the provinces in order to raise funds for the benefit of the unmarried daughter of Douglas Jerrold, and nearly £2,000 was raised. It was the opinion that the part of Richard Wardour was just one of those parts that bad or even indifferent acting of a melodramatic school would make ridiculous. But, in the hands of Dickens it became a magnificent human study, and lifted the play and all concerned in it into a splendid artistic success. Another performance at Tavistock House was that of "Animal Magnetism," in which Dickens again played the part of the Doctor, and of Buckstone's farce, "Uncle John," in which he played an old man of seventy.

Previously to this there had been the performance at Campden House, Kensington, of "The Lighthouse," a thrilling melodrama adapted by Wilkie Collins from his tale of the same name in *Household Words*. The cast included the author and Miss Dickens, and Dickens himself took the part of Aaron Gurnock, a lighthouse-keeper. For the drop-scene Stanfield painted a magnificent picture of the Eddystone Lighthouse, which subsequently adorned the walls of Gadshill Place, and which, although it had taken the painter only two days to execute, fetched the sum of 1,000 guineas at the sale of Dickens's effects after his death.

In his "Journal of a London Playgoer," the late Henry Morley says: "The three lighthouse men are at first shown, cut off by a month's storm from the mainland. They are an old man and his son, together with the father of the young man's sweetheart. The old man's memory is haunted by what he believes to have been his passive consent to a most foul murder. Weakened by starvation, his brain becomes wholly possessed by dread of this crime. The spectre of the supposed murdered lady seems to stand at his bedside and bid him speak. He does speak, and, possessed with a wild horror at all he recollects, reveals to his son his shame. Upon the acting of this character depends the whole force of the story, as presented to the audience, and it is in the hands of a master. . . I will not follow the story to its last impressive moment of rough, nervous, seaman's prayer, in which the old man stands erect, with his hands joined over his head, overpowered by the sudden removal of the load that has so long weighed upon his heart. But to the last that piece of the truest acting was watched with minute attention by the company assembled, and rarely has acting on a public stage better rewarded scrutiny." The actor, of course, was Dickens.

Although an amateur actor by designation, Dickens would have shone in the best company, and as proof of this statement, Mrs.

Henry Compton, mother of Mr. Edward Compton, who assisted Dickens and his amateur colleagues on the occasions when they had professional help, says that, in playing with Dickens, she always felt that she had by her side an actor whose tact, talent, and resources would be equal to any emergency that might arise. She adds that her gifted husband used to declare that, had Dickens adopted the stage as a profession, he would have made upon it fame and fortune. This view was confirmed by many capable of judging.

Dickens showed, too, in his public readings, that his dramatic powers were really extraordinary. In that comprehensive book, *Dickens and the Stage*, to which the present writer is much indebted, the author, the late T. E. Pemberton, says: "There is no doubt, however, that Dickens's greatest histrionic triumphs were achieved at the reading desk. Those who are fortunate enough to be able to recall the cunningly contrived and admirably lighted platform, which was the outcome of his keen eye for theatrical effect, and to remember the mobile face, the expressive eye and the deftly managed voice, which, in turn, could conjure up love or terror, humour or despair, have seen and heard one of the most remarkable performances of which the history of English theatrical art can boast." How successful Dickens was in the dramatic side of his readings may be gathered from the fact that, "by special request"—no empty phrase this time—he gave three morning performances for the benefit of members of the theatrical profession.

The acting of Dickens seems to have impressed all sorts and conditions of men, amongst whom must be mentioned Carlyle, who often asserted that Dickens's essential faculty was that of a first-rate play-actor, and declared that "had he been born twenty or forty years sooner we should most probably have had a second and greater Mathews, Incledon, or the like, and no writing Dickens."

THE PICKWICK EXHIBITION AT THE NEW DUDLEY GALLERY, PICCADILLY, W.

EVERYTHING points to the Pickwick Exhibition being a unique success. It will comprise a collection of literature and curiosities which has grown round the fame of the most popular book in the language, which is never likely to be got into a single building again. Collectors have been most generous in their offers of valuable and curious items, and the New Dudley Gallery, Piccadilly, where the Exhibition is to be held, will be crowded with pictures, books, and relics gathered from all over the world.

The Exhibition will open on July 19, and continue open until the end of August. The price of admission will be one shilling. On Saturday afternoons, from two o'clock, the entrance-fee will be sixpence. Season tickets will also be issued, price 7s. 6d., which will not admit to the opening ceremony.

Special arrangements have been made for members of the Dickens Fellowship to admit them after six o'clock each day at half price on production of their membership ticket.

It is proposed to give Pickwickian recitals and lectures one evening in each week during the season.

IN MEMORIAM: MRS. GARLAND

By J. CUMING WALTERS

BEFORE me lies a bundle of letters; near it is a carefully-pre-served series of printed reports. They are the accumulation of close upon ten years, addressed to me by one I never met, whose features were unknown to me, and who was, in the literal sense, but a name. But to-day, when I heard that Mrs. Adelaide Garland was dead, I felt as if a very real personality had passed out of my little world of known and loved friends. In far-away Boston, I had been led to realize, there was a gracious woman who, by some subtle influence, some outflow of enthusiasm, some manifestation of sympathy, had made a distant correspondent feel her kinship and reality. It had seemed to me that if ever she came near I should recognize her at a glance. If I were an artist I could paint her exactly as she had impressed me; and she wrote in such a manner—so intimately, so unreservedly—that I could almost detect the tone of her voice. It is given to few people to exercise such a spell as this, and yet I think every member of the All-Around Dickens Club, however remote, would make confession identical with my own.

Dickens was the key to Mrs. Garland's heart. She devoted the best years of her life to the study of his works; she loved him this side idolatry; she was the friend of all who worshipped at that shrine. Her enthusiasm was contagious. She sought out Dickens-lovers all the world over, and made her All-Around Dickens Club at Boston worthy of its name. Never did I know anyone more jealous of an author's good repute, and it may even be urged in some quarters that the very ardour of her devotion led her into extremes. Dickens as a "business" she abhorred: he must be read, studied, talked of, and written of with complete disinterestedness, with perfect self-abnegation, if her favour were to be secured. I remember that when she knew I had contemplated a slight work on *Edwin Drood* she wrote expressing alarm lest I might inadvertently pen a word injurious to her hero's memory; and my highest satisfaction was derived from her subsequent praise declaring that her fears had proved unfounded. I might, indeed, add much more—how she reviewed my little book voluntarily in the American papers, how frequently she wrote to express approval, and how she set others in communication with me, and laid the foundations for future friendship—but let that pass. Her sensitiveness on Dickens's behalf was displayed in other respects. I am breaking no confidence now when I state that her anxiety led her several times to inquire into the "motives" of this and that person; and in one instance (rightly or wrongly, but quite conscientiously) she preferred severing a personal friendship to continuing as one of her elected members a talented author who, she thought, had "exploited Dickens for gain." In Boston she had many close friends proud to accept her leadership, and on every Dickens anniversary she shone supreme.

I venture to suggest that an opportunity should be given to English readers to become acquainted with those charming, well-

informed, scholarly addresses which she annually delivered to her fellow-members. With something like a pang I have just read once more the last words she uttered in February: "Spring's leafy screens of flowers and foliage from fields and woods and gardens, the flowers the Master loved much, will beautify and make fragrant these rooms, and I hope the pleasure of our last day together until the autumn will not be shadowed by regret at the absence of any member from our closing festival." Alas! it is her own absence that will cast the shadow. *Vale!*

LIGHT AT EVENTIDE

A PARAPHRASE

By ROBERT ALLBUT

"In this serenity, great Nature spoke to me, and soothed me to lay down my weary head upon the grass, and weep as I had not wept yet since Dora died."—*Copperfield*, Chap. 58.

THROUGH scenes of charm in Switzerland I wandered,
 Bereaved and desolate:
 Dreams of my child-wife, as I journeyed onward,
 Bade sorrow crown my fate.
 By weary roads, past river, lake, and *châlet*,
 Where peasant-homesteads rise,
 I came at even to a peaceful valley,
 Lit by the western skies.

The mountain crests in everlasting beauty,
 With their coronets of snow,
 Stood like celestial sentinels on duty,
 Guarding the vale below.
 Their crystal heights gleamed in aerial vision,
 Distant from earth's green sod;
 And, in the time of sunset's calm transition,
 Flushed with the smile of God.

A golden cloud beyond the verdant strath-way,
 Floating above, drew near;
 And far-off singing from the shepherd's pathway,
 Seemed angel-voices clear.
 Then, in this grand serenity of glory,
 Nature's cathedral fair,
 The Great Creator showed my heart the story
 Of His transcendent care.

I wept—consoled and strengthened by the teaching;
 I could no more repine.
 The night of sorrow far from earth out-reaching,
 Gave dawn to faith divine.
 I saw, beyond death's dark, mysterious portal,
 The Fatherland above;
 And *knew* that there, with purest joy immortal,
 My darling lived in Love.

THE DICKENS FELLOWSHIP IN KENTISH
DICKENS-LAND.

[T was truly a brilliant morning that shone on the old city of Rochester on the 8th of last month, when a large party of members of the Dickens Fellowship and their friends made a pilgrimage to Kentish Dickens-land. Its antiquities and ruins, if we may continue to paraphrase the famous passage from *Edwin Drood*, were surpassingly beautiful with a lusty ivy gleaming in the sun, and the rich trees waving in the balmy air. "Changes of glorious light from moving boughs, songs of birds, scents from gardens, woods, and fields," not only penetrated into the cathedral, but into every nook, every cranny, and seemed to enter the soul of every Dickensian, and to create a spirit of real fellowship in the whole of the party.

No such gathering had taken place in the history of the Fellowship. For it was the most cosmopolitan that has yet been possible, and when tea was ultimately taken at the Leather Bottle, Cobham, the enthusiastic company numbered nearly a hundred, embracing members from Manchester, Birmingham, Brighton, Gravesend, Reading, Faversham, Maidstone, Tonbridge, Rochester, Bristol, New York, Chicago, Philadelphia, Washington, and of course London and its suburbs. Indeed, it almost amounted to an Anglo-American *entente cordiale*, so numerous were those from across the Atlantic.

The starting-point was Victoria, and on reaching Chatham, at eleven o'clock, the party was divided into groups, under the leadership of Messrs. Walter Dexter, Edwin Harris, J. W. T. Ley, B. W. Matz, and W. Miller, who pioneered their friends and guests through Chatham and Rochester, visiting in turn the two houses in the first-named city where Dickens lived, and then all the spots of Dickensian interest in the latter place. They finally arrived at the Bull Hotel, Rochester, in time for lunch, which was served in the famous Ball Room. Thence the party drove to Gadshill Place, where, through the extreme courtesy of the present owner, Mr. F. L. Latham, every one was allowed to view the library and the dining-room, and to wander about the delightful grounds at will. From Gadshill the journey was continued, *viâ* Shorne, to Cobham, where the party was joined by about a score of friends from the Gravesend Branch.

During tea, admirably catered for by our host and fellow-Dickensian, Mr. Anthony T. Smith, the Chairman of the Council proposed the immortal memory of Charles Dickens, and later, in the course of a short speech, spoke of the unique character of the gathering, referring to the number of branches of the Fellowship represented that day. The presence of so many friends from America made it a red-letter day in the annals of the Fellowship, and on behalf of the society he extended to them the right hand of welcome. He asked the company to honour the toast of "Our Friends from Across the Water," and it was done with acclamation. In pleasant and cordial speeches, Mr. James O'Donnell Bennett, of Chicago, and Mrs. Clayton, of Philadelphia, responded. Mr.

Horatio Waldegrave, of Gravesend, proposed a vote of thanks to Mr. J. W. T. Ley and the Chairman of the Council for all they had done to make the day the enjoyable one it had undoubtedly proved. Everybody was in a happy and enthusiastic frame of mind, particularly our friends from over the seas, whose expressed pleasure derived from association with "kindred spirits," as they called their English friends, added not a little to the enjoyment of one of the most successful of the Fellowship functions. After tea the most was made of "one of the prettiest and most desirable places" ever met with by a walk into Cobham Park and Woods. "A delightful walk it was; for it was a pleasant afternoon in June, and their way lay through a deep and shady wood, cooled by the light wind which gently rustled the thick foliage, and enlivened by the songs of the birds that perched upon the boughs. The ivy and moss crept in thick clusters over the old trees, and the soft, green turf overspread the ground like a silken mat . . . the light clouds swept across the sunny landscape like the passing of summer." This is as the scene appeared to Mr. Pickwick and his friends, and so it appeared again to all on that sunny day in June, 1907, to such an extent that they were loth to wend their way to Sole Street Station, where they ultimately took train to London.

A collection on behalf of the National Dickens Library Fund realized £2.

Copies of the photograph, full-plate size, from which the picture on the opposite page is reproduced, can be obtained of Mr. R. Hider, 63, Western Road, Strood. Price 2s. 4d. post free.

"HANDS ACROSS THE SEA"

ON Wednesday, June 12, a very enjoyable evening was spent at the "George and Vulture," George Yard, Lombard Street, E.C. There being American and Australian members of the Fellowship in London, it was decided to give them a Dickensian welcome, and the Council felt that they could not do better than invite them to a supper at the old hostelry which served as Mr. Pickwick's London headquarters after he had, from force of circumstances, left his lodgings in Goswell Street. Twenty-four sat down to supper, including six guests and members of the Council and friends. The guests were Miss Adèle Joseph and Mrs. Joseph (Melbourne), Mrs. Trueman Clayton and Miss Clayton (Philadelphia Branch), Mrs. Nobbs and Mrs. Henry (New York). The Chairman of the Council was in the chair, and the vice-chair was taken by Mr. W. Miller, Vice-Chairman of the Council. The company drank to "The King" and to "The President of the United States of America," and then Mr. Robert Allbut proposed in a delightful speech "The Immortal Memory of Charles Dickens," a toast which was drunk in silence. The Chairman gave "Our Guests," and on behalf of the Council, whose guests they were, gave them a hearty welcome to England. He spoke of the world-wide extent of the Fellowship and of the possibilities that lay in its power of doing something to extend the good-fellowship between the nations. Mrs. Clayton and



THE DICKENS FELLOWSHIP GATHERING AT COBHAM, JUNE 8, 1907

From a photograph by R. Hider, Strand.

Miss Joseph acknowledged the toast, and expressed hearty appreciation of the welcome they had received in England. Mr. Frank Speaight, just returned from his second American tour, submitted "The Dickens Fellowship," and gave excellent reports of the headway that our organization is making in the Western Hemisphere. The Hon. General Secretary responded. The final toast was "The Chairman," proposed by Mr. Sidney Marriott, and drunk with enthusiasm. The speeches were interspersed with recitations by Mr. William Miles and Mr. Frank Speaight and songs by Madam Mickelbacher and Mrs. Henry, and every item was enjoyed heartily. Miss Winifred Nash, who kindly acted as accompanist, also gave a pianoforte solo. The evening was notable for an entire absence of anything savouring of formality, and in consequence was as enjoyable and Dickensian an evening as could be desired.

POETICAL TRIBUTES TO CHARLES DICKENS

XXXI

To his Memory

CHARLES DICKENS! Henceforth let the name be softly,
gently spoken:

The silver cord of life is loosed—the golden bowl is broken.

Oh! who shall now, before the great, set forth the poor man's feelings,

And win him kindlier, sweeter thought through delicate revealings?

Charles Dickens! Many a one has been in the path of classic glory,
Beyond him far in song of war, in thrilling, ancient story;
But who, like him, the barrier high 'twixt rich and poor removing,
Had led the differing classes all, to be together loving?

Charles Dickens! Oh, so free from pomp, from undue exaltation:
The poor man was his brother still—while worshipped by the nation.
Mothers and maidens stand aghast, as by a friend forsaken,
When they hear the sad death-news of him whom God has gently taken.

Charles Dickens! Aye, our crownèd Queen grew pale and saddened-hearted,
When told the worth and genius bright which had from earth departed;
Oh, let us lay him down to rest where our greatest dead are sleeping,
And, bowing to our Father's will, grow calmer in our weeping!

Charles Dickens! He is with us yet, our lives shall gladness borrow
From the cheery tale, that sparkles—o'er the dull, dark cloud of sorrow;

Often our weary hearts shall be to laughter gently stirred,
And our children's children keep his name—a happy Household Word!

June 14, 1870.

P.R.S. in *The Argosy*, Aug. 1, 1870.

THE WRECK OF THE "ROYAL CHARTER," 1859

By JACK SHAW

[N the delightful pages of *The Uncommercial Traveller*, Dickens has furnished us with a graphic account of the sad scenes which closed the memorable and appalling disaster to the *Royal Charter*, which, with almost 500 souls, and a large cargo of gold bullion on board, became a total wreck in Muffa Redwharf Bay, near Bangor, on October 26, 1859.

A brief account of the disaster, to which Dickens has furnished the sequel in his paper entitled "The Wreck," may be of interest to Dickensians.

The *Royal Charter* was built at Queensbury, and launched in the year 1855, costing £90,000, and being insured for £80,000. She left Melbourne for Liverpool with 493 people on board, and carried a large cargo of specie amounting in value to £500,000 sterling. Under command of Captain Taylor she arrived safely at Queenstown after a good passage, and here she put ashore some ten passengers, amongst whom was an aunt of mine, Mrs. Van de Narmer, she being the only woman that survived of all the passengers who started in the ill-fated ship.

After leaving Queenstown all went well until Holyhead was reached, where the captain, who, it was said, had been drinking heavily, made the stupendous mistake which resulted in the vessel's doom. Being anxious to pick up a pilot to take him to Liverpool, he kept too close to the shore, and, a gale arising, he found himself in an alarming position. At 10 p.m. the *Royal Charter* was a few miles off Port Lynas, and here she dropped two anchors. Some time later the order was given to veer out on the starboard cable, and as this was being done the port cable suddenly parted owing to the terrible strain thus placed upon it; and, notwithstanding that the engines were set going at full speed with a view to easing the pressure, the other soon gave way also, and the doomed vessel, with its precious freight of souls, quickly drifted towards the treacherous rocks and struck.

She struck at three o'clock, and with the flood tide came closer in to shore, and the sea made a clean sweep of her, smashing her boats to matchwood. At seven o'clock she drifted broadside on to the rocks at Moelfra, and immediately parted amidships; the forward portion, crowded with women and children, soon after dividing longitudinally. A few moments, and the sea closed over all, and nearly 500 souls were swept into eternity. Few indeed of those swallowed up were cast forth alive, and for months afterwards the bodies of the victims were washed up on the shores of Anglesey. Nearly thirty escaped safe, and in some cases sound, to land, but these were a mere handful compared with the huge roll who found a watery grave.

Only 39 escaped of the 498 on board, including those who were lucky enough to have disembarked when the boat stopped at Queenstown a few hours before. Owing to the violence of the gale

on land, telegraphic communication was broken down, and it was a considerable time before particulars of the catastrophe were forthcoming, but that the vessel was a total loss there could be little doubt.

In the article by Charles Dickens referred to, a vivid picture of the events following at the scene of the disaster has been given with a masterly hand, making it the subject of a deserving testimony to the heroic work of the Reverend Stephen Roose Hughes and his brother, whose devoted labours in identifying and burying the hundreds of drowned washed in on their shores will never be forgotten.

Such was the wreck of the *Royal Charter*, a tragedy happily rarely paralleled in the history of maritime disasters. Of the bullion lost the greater part was recovered, and even last year salvage operations were being carried on at the scene of the accident.

FIRST AND EARLY AMERICAN EDITIONS OF THE WORKS OF DICKENS

By WM. GLYDE WILKINS

Of Pittsburg, U.S.A.

THE enthusiastic collector of Dickens does not confine his collection merely to first editions published in England, but seeks everything in the way of an "item" likely to make his library unique. The few facts contained in the following article may be of interest to readers of *The Dickensian* in general, whilst the "collector" in particular, both in England and America, may find information new to him.

The first of Charles Dickens's works published in America was *Pickwick*, and was reprinted by Carey, Lea & Blanchard in Philadelphia in five volumes, 12mo, with board sides, cloth back, and paper label. Each volume included four of the original parts. The first was issued in November, 1836, and the first edition comprised 1,500 copies; the fifth in December, 1837, when, it proving financially remunerative, the edition was increased and some of the earlier volumes reprinted. The edition was without illustrations, and the publishers decided to issue a new illustrated edition in one volume, which appeared in 1838. It was crown octavo in size, printed in double columns, having nineteen full-page illustrations, engraved on steel by J. Yeager from some of the extra illustrations issued in England by "Alfred Crowquill" and "Sam Weller, Jr.," seven by the former and twelve by the latter artist, in addition to which there were title-pages by these two artists reproduced in steel. The engraving is excellently done, in fact, with a technique even superior to the original. In the same year, 1838, another edition in twenty-six parts with green cover was issued in New York by James Turney. This was crown octavo in size, but not in the double columns, the type being larger and much more readable than the Philadelphia edition. The title-page says "with

illustrations by Crowquill," but only seven are from the Crowquill plates, twenty-one being reproductions of the "Phiz" illustrations in the original English edition. The frontispiece is a reproduction of the title-page of the "Sam Weller" plates. These reproductions are also exceedingly well done, but are not signed by the artist who executed them.

In 1837 Carey, Lea & Blanchard also published in 12mo form, uniform with their first edition of *Pickwick*, the two volumes of the first series of *Sketches by Boz* under the title "Watkins Tottle and other Sketches illustrative of Everyday Life and Everyday People," and also in one volume a reprint of the second series under the title "The Tuggses at Ramsgate and other Sketches, &c.," the contents being the same as the English edition, except that they were preceded by "The Tuggses at Ramsgate," reprinted for *The Select Library of Fiction*. In the same year they issued in the same form "Public Life of Mr. Tulrumble, once Mayor of Mudfog," by Boz, with "Other Tales and Sketches" from *Bentley's Miscellany* and *The Library of Fiction*. None of these volumes were illustrated, and were the first American editions.

In 1838 the same firm published a new edition of the "Sketches" in ten monthly parts, each number containing two plates from the parts of the English edition. Like that edition it was octavo in size, and the paper of the covers was blue, ornamented with the original cover design re-etched by N. Johnson. In 1839 Lea & Blanchard published an edition in one volume, octavo, brown boards, blue cloth back, and paper label. It was printed from the same plates as the edition in parts, but had only two of the illustrations, and contained an "Advertisement" stating: "This American Edition contains 'The Public Life of Mr. Tulrumble' and 'The Pantomime of Life,' by Boz—sketches published by the author since the above (English) edition was issued."

Carey, Lea & Blanchard also published in 1838, *Oliver Twist*, in accordance with the advertisement on the cover of Part 1 of "Sketches," which announced that "the first part, with twelve plates by George Cruikshank, is now ready," and in Part 7 of "Sketches" they announced "*Oliver Twist*, by Boz, in one handsome royal octavo volume with twenty-four illustrations." The writer has never seen the issue in parts, but as the entire work contains twenty-four illustrations and the first part twelve, the supposition is that there were only two parts issued. The illustrations were the Cruikshank plates re-etched on steel by Yeager, and are almost *facsimiles*, so well were they done.

In the same year (1838) the same publishers began the issue in parts of *Nicholas Nickleby*, which was completed in 1839 by Lea & Blanchard, the successors of the old firm. It occupied twenty parts, the last being a double one (Nos. 19 and 20), the covers being yellow and having the same cover design by "Phiz" as in the original English issues. Each number contained two "Phiz" plates, re-etched by Yeager, who was equally as successful in his reproductions of the "Phiz" plates as he was of "Cruikshank" plates. The same firm also published in 1840-1 *The Old Curiosity*

Shop and *Barnaby Rudge*, both presumably in parts, as on one of the covers of *Nicholas Nickleby* is an announcement of the publication of *Barnaby Rudge* in monthly parts.

With reference to the above publications, Mr. Henry C. Lea on May 10, 1867, wrote to Mr. George W. Childs that his firm had paid £50 to Dickens for *Pickwick Papers*, and to his publishers the following amounts:—*Oliver Twist*, £60; *Old Curiosity Shop*, £112; and *Barnaby Rudge*, £107. He also states that his firm published *Martin Chuzzlewit*, *David Copperfield*, and *Dombey and Son*, without an arrangement with Dickens. The writer has never seen any editions by this firm in parts of the last named three novels, but the presumption is that if published in parts they were similar to *Nicholas Nickleby* and *Sketches*, for the bound volumes afterwards issued indicate this, as they are royal octavo with reproductions of the original illustrations. Editions in parts were, however, published in New York by other publishers.

In 1844 Messrs. Harper & Brothers, of New York, published *Martin Chuzzlewit* in seven parts. On the top of the first page of the cover was printed, "To be completed in seven parts at 6½ cents, each part containing three of the English parts with two steel etchings." The size was the same as the English Edition, and the covers were blue paper with a reproduction of the original cover designed by "Phiz." The fourteen reproductions of the "Phiz" plates were of equal merit with those done by Yeager for the Philadelphia Editions of Carey, Lea & Blanchard.

In 1847 the firm of Wiley & Putnam, of New York, issued an edition of *Dombey and Son*, in twenty parts, the last part being a double number. The size was 12mo, the price being 12½ cents per number. At the bottom of the first page of the cover of each number was printed "The illustrations for this number will be given with the next," the text probably being set in type as soon as the English Edition was received, and printed without waiting for the engraving of the plates. The "Phiz" plates were redrawn and engraved on wood by J. W. Orr, and it is remarkable how closely the spirit of the original etchings was reproduced in the wood engravings.

David Copperfield was also issued in parts by John Wiley, of New York, in 1850, in the same size as *Dombey and Son*, and with wood engravings by Orr after the "Phiz" plates.

Harper & Brothers, of New York, in 1853 published an edition in twenty parts of *Bleak House*, in form and size similar to those published by Wiley, with the "Phiz" illustrations engraved on wood, and the last number contained a steel engraving of the Maclise portrait of the author.

The editions in parts described above are all the writer has seen or is aware of in this form, as the remaining novels, which were issued in parts in England, were republished in Harper's Magazine; the firm of Harper & Brothers purchasing advance sheets, for which they paid £3,250 for *Great Expectations*, *A Tale of Two Cities*, and *Our Mutual Friend*. They also paid £250 for *Little Dorrit* and £400 for *Bleak House*.

DICKENS AND BIRMINGHAM

By HORACE E. MOORE

III

ON December 26th, 1853, an advertisement appeared in the local newspapers to the effect that "The Committee of the Birmingham and Midland Institute had much pleasure in announcing that Charles Dickens, Esq., from a desire to aid in the establishment of a Popular Educational Institution in Birmingham, had generously offered to give three readings from his Christmas Books in the Town Hall during the Christmas week." The "Christmas Carol" was announced for the 27th, "The Cricket on the Hearth" for the 29th, and a second reading of the "Carol" for the 30th December. It was the express wish of Dickens that one of these



CHARLES DICKENS DELIVERING THE INAUGURAL ADDRESS TO THE STUDENTS OF THE BIRMINGHAM AND MIDLAND INSTITUTE

readings should be given to an audience composed of the working classes, and consequently the last night (30th) was devoted to that purpose, a uniform charge of sixpence being made to all parts of the hall, with the exception of the side galleries. The first two readings were well attended, but it was on the working classes' night that the hall was filled to overflowing. Before commencing the "Carol" Dickens delivered a brief address, in which he said that his earnest hope was that the working man should have a share in the management of the Institution, which was designed for his benefit. He then proceeded with the reading of the "Carol," and the following extract from a letter written by Dickens to the Honourable Mrs. Watson regarding this par-

ticular night's performance amply shows the impression made by the audience on the reader's mind:—

"I never saw nor do I suppose anybody ever did see such an interesting sight as the working people's night. There were 2,500 of them there, and a more delicately observant audience it is impossible to imagine. They lost nothing, misinterpreted nothing, followed everything closely, laughed and cried with the most delightful earnestness, and animated me to that extent that I felt as if we were all bodily going up into the clouds together." It was the intention of the Management Committee of the Birmingham and Midland Institute, in the first instance, to have entertained Dickens at a public dinner on the day following his first reading (28th December), but after due consideration it was deemed prudent to abstain from so doing lest it should interfere with the repose necessary to enable him to accomplish successfully the arduous task which he had so generously undertaken to perform. Consequently he and his friends were entertained at breakfast at the "Hen and Chickens Hotel," New Street, on the Saturday following his last reading. After breakfast Mrs. Dickens was presented with an elegant silver flower-stand (also manufactured by Messrs. Elkingtons) as "a tribute of respect to her husband for the services he had rendered the Institute and the cause of literature generally," and to Charles Dickens, junior, a bronze inkstand was given. In September, 1857, Dickens and Lord Brougham were elected honorary members of the Institute.

It was not until the 18th October, 1858, that Dickens again appeared in Birmingham. On that occasion he gave his first reading as a professional reader at the Music Hall, Broad Street (now converted into the Prince of Wales's Theatre). The first night he gave "The Poor Traveller," "Boots at the Holly Tree Inn," and "Mrs. Gamp," the following night the story of "Little Dombey," and on the next night again "The Poor Traveller," "Boots at the Holly Tree Inn," and "Mrs. Gamp." Twelve months after this (October 26th, 1859), he again appeared at the Music Hall for one night only, the readings selected being the "Christmas Carol," and the "Trial from Pickwick." Two years afterwards he again appears at the Music Hall in the rôle of a reader (30th December, 1861). The first night he gave "Nicholas Nickleby at Mr. Squeers' School," and "Mr. Bob Sawyer's Party," and on the following night "David Copperfield" in six chapters. It was whilst staying at the "Hen and Chickens," New Street, on this particular occasion, that he wrote in the autograph album of the proprietress (Mrs. Smith), "Birmingham. Last day of the old year 1861."

On the 10th May, 1866, he appeared at the Town Hall, where he was to read "Doctor Marigold" and "The Trial Scene from Pickwick," but through some mistake, instead of reading "The Trial," he read "Nicholas Nickleby." In reporting this blunder to his sister-in-law, Miss Hogarth, on the following day, he said:—

Gads Hill Place,

Higham by Rochester, Kent.

Wednesday, 5th October 1857

Sir

You are perfectly right in
 your construction of my meaning in
 "Diminutions". If a capital P
 be put to the word People in its
 second use in the sentence, and
 not in its first, I should suppose
 the passage next to impossible
 to be mistaken. Even if it were
 read without any reference to the
 whole spirit of my speech and
 the whole tenor of my writings.

Faithfully yours

Charles Dickens

-Lanson Gair

DICKENS'S POLITICAL CREED.

Facsimile of original letter.

"We had a tremendous hall at Birmingham last night, £230 odd, 2,100 people; and I made a most ridiculous mistake. Had Nickleby on my list to finish with instead of the "Trial." Read Nickleby with great *go*, and the people remained; went back again at 10 o'clock and explained the accident, but said if they liked I would give them the "Trial." They *did* like; and I had another half hour of it in that tremendous place." On the 13th February, 1867, he gave the "Christmas Carol" and "The Boy at Mugby" in his characteristic style at the Town Hall. In the autumn of the following year (1868) he was approached with a view to allowing himself to be nominated as a candidate for Parliament for Birmingham; but, after due consideration, he was forced to reject the proposal. In a letter he wrote to a Mr. Finlay on the 4th October, 1868 (a reply to a similar request from Edinburgh), he said, "I considered it some weeks ago when I had a stirring proposal from the Birmingham people, and I then set it up on a rock for ever and a day." His farewell readings took place at the Town Hall on the 1st and 2nd of April, 1869. On both occasions the hall was filled to overflowing, and presented such scenes as were never to be erased from the memory of all those who had the good fortune to witness them.

On the 27th September, 1869, Dickens delivered his inaugural address at the Town Hall as President of the Birmingham and Midland Institute. It was most carefully prepared, and delivered without any reference to notes, except the quotation from Sidney Smith. "Courage—Persevere" was the motto which he gave to the students, and at the end of his address he said, "I will now discharge my conscience of my political creed, which is contained in two articles, and has no reference to any party or persons. My faith in the people governing is, on the whole, infinitesimal; my faith in the people governed is, on the whole, illimitable." A great deal of discussion was occasioned regarding Dickens's "Political Creed" through the wrong construction which some people put upon the quotation given above. Mr. Howard S. Pearson, who attended the meeting, wrote to Dickens direct upon the matter, and through his generosity a *facsimile* of Dickens's reply is given here. During his stay in Birmingham on this occasion it is interesting to note that Dickens visited the Free Library. He examined various documents in connection with the conduct of the establishment, and expressed his high approbation of the manner in which the institution was conducted. The distribution of prizes to the successful students at the Birmingham and Midland Institute for the past session usually followed the inaugural address, but on this particular occasion it did not take place until the 7th January, 1870. Among the recipients for prizes was a lady of the name of Winkle, and at the mention of her name the audience became convulsed with laughter. Dickens indulged in a little conversation with the lady, and, after she had retired, remarked to the audience, "I may observe that I have recommended Miss Winkle to change her name."

Before returning to London Dickens, accompanied by Mr. George Dolby, visited the works of Messrs. Elkingtons in New-hall Street. "Whilst being escorted round the works," says Mr. Dolby, "Dickens's quick eye detected some dilapidated tea-urns, whose appearance struck him as familiar. On inquiry he learned that they were old friends from one of the refreshment rooms (Stafford) on the London and North-Western Railway. Dickens overhauled them with much interest, and observing the shocking bad state of the insides, he derived a melancholy gratification in thinking how true was his satire in the "Boy at Mugby" upon the manner in which "refreshmenting" at railway stations was then conducted. To quote Dickens's words at the time "these urns had been for goodness knows how many years the cause of poisoning the passengers with a beverage produced under the active agency of hot water and a mixture of decomposed lead, copper, and a few other deadly poisons." Within the space of five brief months from this visit to Birmingham Dickens's life was brought suddenly to a close. His temperament and constitution, no doubt, had been most cruelly overtaxed, and his immense vitality deceived him to the end.

(Concluded.)

QUESTIONS AND ANSWERS

"I didn't know, and now I do know, and that shows the advantage of asking, don't it?"—ROSA DARTLE.

ANSWER

THIRSTY WOMAN OF TUTBURY.—I think I can give a clear answer to your correspondent, F. G. Jackson, in the June issue of your interesting Journal. In considering the voluble character of Mrs. Nickleby expressed by the author's own words in the same chapter, viz.:—"Having settled the question in this way and being most complacently satisfied that in this as in all other instances her conjecture could not fail to be the right one, Mrs. Nickleby dismissed it from her thoughts, and inwardly congratulated herself on being so shrewd and knowing." But, poor soul, her knowledge was again at fault. She had in her mind the story of the "Fasting Woman of Tutbury." I have in my possession a fine copy of the History of Tutbury, in which the adventure and exposure of the fasting woman are fully set forth, and this book was published in 1832, only some six years before the appearance of *Nicholas Nickleby*. The author of the history makes this remark: "The public are in full possession of the circumstances attending her imposition and detection in a well-written pamphlet published by the late Rev. Legh Richmond, and entitled, "A Statement of Facts Relative to the Supposed Abstinence of Ann Moore of Tutbury, Staffordshire."

I think it is right to assume that Charles Dickens had this pamphlet in his mind when he caused Mrs. Nickleby to make this random remark about the "Thirsty" woman.

H. WHITTAKER.

LETTERS TO THE EDITOR

IRELAND AND THE FELLOWSHIP

SIR,—I read with much interest the letter of Mr. Jack Shaw in *The Dickensian* of June, and can quite agree with his statements. The Irish people have a great love for Dickens, and I am sure in the capital, at least, many would be glad if a branch were opened there. I was in Dublin last Easter, and, on my return to England, was requested to send my Fellowship booklets, etc., in the hope of getting a branch started there during the coming autumn. Therefore it can easily be seen that many persons are interested in matters Dickensian.

51, BRYANSTON ROAD, LIVERPOOL.

Yours faithfully, ADA LLOYD.

SIR,—*Apropos* of the suggestion of Mr. Jack Shaw, in your last issue, touching the establishment of a Dickens' Fellowship Branch in Ireland, I would like to warmly endorse this admirable idea. It seems strange that Ireland should be the one exception in the British Isles to the rule of possession of branches of this fellowship, when one considers that they exist, and flourish, in countries to the people of which many of Dickens' descriptions can hardly appeal with the same force as they do to us. Our apathy is certainly not attributable to any lack of Irish admirers of Dickens, and if the project were taken up I am sure it would be enthusiastically supported.

DUBLIN.

Yours faithfully, G. A. P.

THE DICKENS FELLOWSHIP

HERE, THERE, AND EVERYWHERE

NEEDLEWORK AND CHARITABLE GUILD.—The Hon. Secretary of the Guild has been asked if she can arrange a country ramble for a Saturday afternoon in July. She will be pleased to do so if a sufficient number of members are willing to join the party, in which case Roehampton will probably be the chosen locality. As there will not be any possibility of issuing further notice in *The Dickensian*, will those ladies or gentlemen wishing to join kindly send a card at once to Miss Miniken, on receipt of which she will forward all particulars. Expenses for tea and travelling from Earl's Court Railway Station will not exceed 2s. 6d.

As many ladies and gentlemen who were members of the Guild last year have not—in accordance with the rule made at the last general meeting—sent in their subscriptions to the Guild funds, the Hon. Secretary will be greatly obliged by their forwarding them to her, at headquarters, as soon as possible. She would remind all members that by so doing they are helping forward the charitable side of the Fellowship, and supporting one of its first aims.

BRIGHTON.—The Brighton branch of the Dickens Fellowship concluded a very successful season with a Dickens Recital (in character) at the Lecture Hall, Steine House, on Saturday evening, May 25. There was a crowded audience, and the interesting programme gave great satisfaction. The recital opened with two duologues—"Sissy's Story" and "May Sissy Try" from *Hard Times*. Miss Alice Halsey achieved distinct success in the part of Louisa, while Miss Marjorie Smith, for such a young performer, did remarkably well as Sissy. Miss Alice Halsey also won cordial recognition for the recitative "Great Failure of the House of Gradgrind," while Miss Ethel Harman charmingly sang Denza's "A May Morning." The Misses Ada G. Goring, Russell Davies, Hilda McNae, and Alice Halsey shared the honours in a much-appreciated recital of two scenes from

Dombey and Son (1. "Mr. Dombey Nipped," and 2. "A Separation"). Miss Florence Donovan sang "The Little White Sun" (Cuthbert Wynne). Another popular feature was "Mrs. Quilp's Tea Party," from *The Old Curiosity Shop*. The characters were excellently interpreted by the Misses Russell Davies, Halsey, Marjorie Smith, Alice Halsey, Hilda McNae, and Ada G. Goring. The Misses F. Donovan and E. Harman were very successful in the vocal duet, "For all Eternity," and the performance concluded with a recital of two scenes ("A Strange Interview," and "Mr. Bumble makes Love and Mrs. Corney makes Tea") from *Oliver Twist*, the parts being effectively taken by the Misses Halsey, Russell Davies, Ada G. Goring, and Alice Halsey. The next session in connection with the branch begins in October, and intending members should communicate with the Hon. Secretary, Mr. Francis J. Gauntlett, 71, Ship Street.

FOREST GATE.—This branch held its annual outing to Chigwell on May 30, and a delightful day was spent by a party of about twenty members and friends, including two members from America. Lunch and tea were taken at the "King's Head," world-famous as the "Maypole" of *Barnaby Rudge*, both meals being served in the delightful old Chester Room. The clerk of the weather was in a fairly kindly mood, and though he turned somewhat sulky in the evening, the party were not to be denied, and an enjoyable impromptu concert was held in the Japanese Room of the inn. Mr. Webb was heartily thanked for his work in arranging the excursion.

MELBOURNE.—The April meeting of this branch was held on Easter Monday, when Mr. James Smith delivered a lecture on *A Christmas Carol*, with special reference to the religious aspect of Dickens's works, and illustrated with copious readings from that book. Mr. Smith is one of Melbourne's veteran journalists, and an acknowledged authority on literary and artistic subjects, and his presence on the platform is always welcome. Mr. Smith was in London in 1843, the year in which the Carol was written. Mr. W. A. Windas also contributed an excellent paper on Uriah Heep. The May meeting was a brilliant success, the hall being crowded to the doors. Miss Fraser and Mr. H. S. Richards read papers on "The Letters of Dickens" and "Some Glimpses of *Nicholas Nickleby*," the latter being illustrated by a recital, "Smike's flight, capture, punishment, and rescue," by Mr. J. H. Crowther. Recitations by Miss Windas and Messrs. E. A. Smith and N. B. Newland. "Captain Cuttle and Florence," "Tiny Tim," and "Martin and Mark's return to the Dragon," completed a splendid programme.

SOUTHAMPTON.—The annual meeting was held on April 29, following a short entertainment by members, when the Hon. Secretary, Miss E. E. Moody, presented the report and balance-sheet, both of which were adopted. The latter showed a satisfactory balance. The President, Mr. J. R. Smith, J.P., was unanimously re-elected, as were most of the other officers. The name of Mr. Frank R. Benson—the Shakespearian scholar—being added to the list of Vice-Presidents.

GLASGOW DICKENS SOCIETY.—At a meeting of the Committee of the Glasgow Dickens Society held last week, it was reported that the membership now stood at 225, including forty-six life members. Mr. Henry F. Dickens, K.C., and Mr. Bransby Williams have been elected, and have accepted hon. life membership. The Joint Hon. Secretary, Mr. Thomas Harrison, intimated his resignation owing to his departure for Canada, and as the progenitor of the Society was elected an hon. life member, and has since been made the recipient of a token of appreciation of his services. All communications should in future be sent to the Secretary, Mr. William A. Callander, 100, West Regent Street, Glasgow.

DICKENSIANA MONTH BY MONTH BOOKS

Dombey and Son. 2 volumes. In the "National" Edition. (Sold in sets only.) London: Chapman & Hall, Ltd. 10s. 6d. net each.

Nicholas Nickleby; *Hard Times*; and *Martin Chuzzlewit*. In the "Popular" Edition. London: Chapman & Hall, Ltd. 1s. net each cloth; 2s. net each leather.

The Dickens Concordance: being a Compendium of Names and Characters and Principal Places mentioned in all the Works of Dickens. By Mary Williams. London: Francis Griffiths. Crown 8vo. 3s. 6d. net.

Memorials of Old Kent. Edited by the Rev. P. H. Ditchfield, M.A., and George Clinch, F.G.S. With many illustrations (containing chapter entitled "Dickens and Kent," by the Rev. Canon Benham). Demy 8vo. 15s. net.

Bardell v. Pickwick. A Play adapted from "The Pickwick Papers." By J. W. Bengough. With illustrations. Toronto: The Dickens Fellowship. 25 cents.

NEWSPAPER AND MAGAZINE ARTICLES

"The Medical Profession in Dickens." By the Topicist. *Singapore Free Press*, April 18.

"Dickens's Doctors." By Henry Leffmann, M.D. *Medical Notes and Queries* (Philadelphia), May.

"The Old Curiosity Shop." *Collecting*, May 22.

"Charles Dickens as a Reader." *T. P.'s Weekly*, May 24.

"A Letter from Charles Dickens." Facsimile reproduction. *The Tribune*, May 27.

"In the Track of the Novelists" (Dotheboys Hall, &c.). *Sheffield Telegraph*, May 27, and *Sheffield Weekly News*, June 1.

"A Charles Dickens Statue." Letter. *The Globe*, May 31.

"Shades of Dickens come to life." *Brighton Standard*, June 1.

"The Dickens Bazaar at Rochester." *Chatham News*, June 1.

"A New Dickens" (Wm. de Morgan). *The Tribune*, June 4.

"Dickens and Chapman: English Author's Letters to Boston Mayor." *Boston (U.S.A.) Transcript*, June 5, and *Daily Mail* (London), June 22.

"Douglas Jerrold." *Daily Telegraph*, June 7, and *The Tribune*, June 8.

"The Dickens Fellowship: The Story of a Great Society." *Dublin Evening News*, June 8.

"Charles Dickens." *The Christian Life*, June 8.

"Dickens's London" By Watson Thornton. *Family Herald*, June 8.

"In Memoriam: Charles Dickens." A Poem. By A. W. B. *Portsmouth Times*, June 8.

"A Famous Reader." *Bristol Times*. June 8.

"The best Literary Anecdote: Dickens Frightened." *Evening News*, June 13.

"Some Dickens Inns." By Edward Hardy. *Birmingham Weekly Post*, June 8.

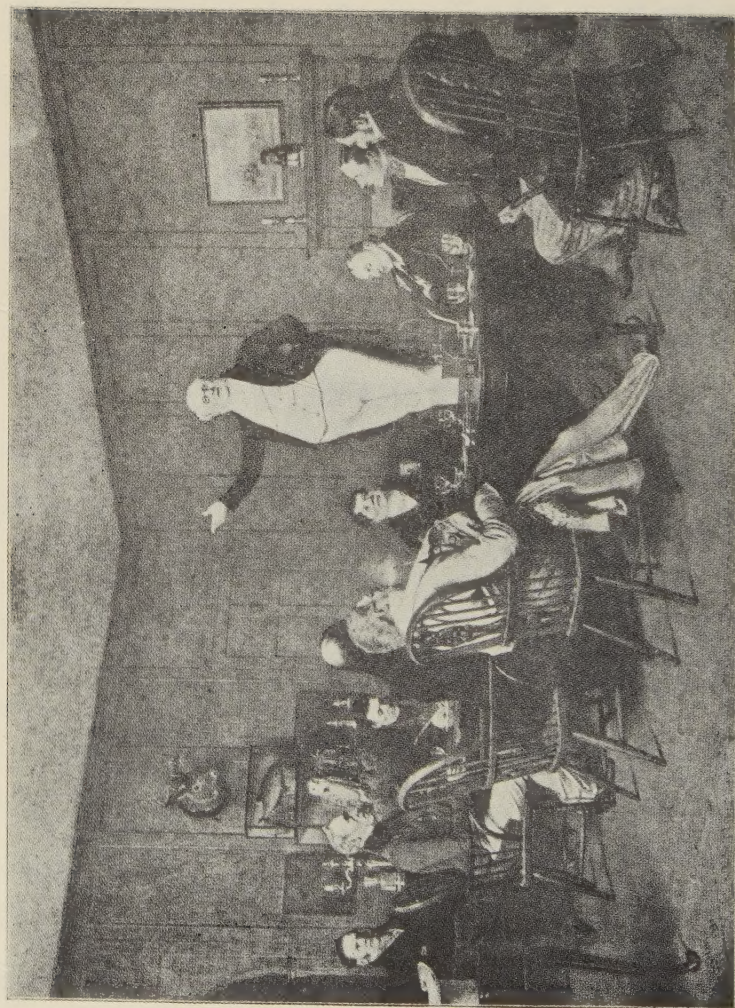
"Bishop Welldon's Tribute to Dickens." *Manchester Courier*. June 14.

"A Peep into the Dickens Collection." By H. Snowden Ward. *T. P.'s Weekly*, June 21.

DIARY OF DICKENS MEETINGS JULY

13. Forest Gate Branch: Outing to Chigwell.

19. The Pickwick Exhibition at New Dudley Gallery, Piccadilly, W., will open. Prices of Admission, 1s.; after 2 o'clock on Saturdays, 6d. Members of the Fellowship will be admitted after six o'clock each day for Sixpence on production of their membership card.



MR. PICKWICK ADDRESSING THE MEMBERS OF THE PICKWICK CLUB
From the picture by Charles Green, R.I.